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CATALOGUE OF PICTURES

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CATALOGUE OF THE COLLECTION OF PICTURES

OF THE BRITISH, FRENCH & DUTCH SCHOOLS

BELONGING TO

JOHN REID

WITH NOTES BY JAMES L. CAW

DIRECTOR OF THE NATIONAL GALLERY OF SCOTLAND

GLASGOW

JAMES MACLEHOSE AND SONS

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MDCCCCXIII

NOTE

AS this volume is for private circulation, I have not selected representative pictures but have included my whole collection.

I have to express my cordial thanks to Mr. Caw for the biographical sketches and notes on each of the pictures, to Mr. James Craig Annan for the care which he has bestowed on the engravings, and to Mr. MacLehose under whose superintendence the whole work has been produced.

The engraving on the title page is from Mr. G. F. Watts' picture entitled 'Charity.'

JOHN REID.

7 Park Terrace,
Glasgow, *June*, 1913.

INTRODUCTION

DURING the seventies and eighties of last century, when appreciation of the art of the Barbizon painters and of the great modern Dutchmen was not nearly so wide spread as it now is, when indeed the high quality of their achievement was not yet fully realised even in their own countries, some notable collections of their works were being quietly formed by Scotsmen, either resident at home or in London. Amongst those early collectors R. T. Hamilton Bruce, John Forbes White, James Donald, T. G. Arthur, J. Staat Forbes and Alexander Young, all of whom are dead, were prominent. But, although collecting on a less extensive scale, others were gathering and treasuring choice examples of painters —Corot and Millet, Rousseau and Daubigny and Monticelli, Israels, the Marises and Mauve—whose names are now familiar wherever pictures are known and loved. Not a few of these enthusiasts were men of quite moderate means, and the great increase in value of pictures of the schools they favoured, which has since taken place, has resulted in some of them parting with the pictures then acquired. At the same time, however, new collectors, who in most cases have combined works by certain Scottish painters with their French and Dutch pictures, have arisen. Amongst the collections formed during recent years in Scotland, one of the most notable is that catalogued and illustrated here.

Roughly speaking, the pictures in 7 Park Terrace, Glasgow, consist of three main groups—British, French and Dutch. They are not, however, hung museum-fashion by schools, but are arranged to produce a pleasing and harmonious ensemble in the rooms they glorify.

The British pictures, although representing many phases of our national painting, do not form a consecutive series. Like all Mr. Reid's pictures, they seem to have been chosen for themselves,—because they possessed some particular attraction for their owner rather than because they fell into a pre-arranged scheme of collecting. They may be said to begin with a characteristic Raeburn portrait and a famous Turner water-colour, and to conclude with a charming rustic idyll by Mr. Edward Stott and a finely dramatic night-piece by Mr. Muirhead Bone. There are excellent examples of the landscape of Constable, Cox and Holland, and of Patrick Nasmyth, whose 'Three Trees' is perhaps his masterpiece, and Sam Bough; a Wilkie of the earlier manner, once in the Peel Collection; and an excellent version of the portrait of Sir Walter Scott by Colvin Smith, which was such a favourite with Scott's personal friends. And amongst more modern things mention may be made of two characteristic Erskine Nicols, an engaging early Orchardson, and, most of all, of the five canvases by G. F. Watts, of which the artist wrote to their owner in 1900: 'I am pleased to think that the pictures you have of mine are quite among the very best I have painted.'

In the French group, the most unique feature is probably the original study in pastel, formerly in the Staat Forbes collection, for the most famous of all J. F. Millet's works. That great artist can also be studied in an important oil picture, which, to me at least, is more impressive, if perhaps less immediately appealing, than 'L'Angelus.' Of Corot, the other equally outstanding figure in the Barbizon school, there are no fewer than seven examples. Ranging from the diminutive 'Hay Cart' to the

imposing 'L'Abreuvoir,' they display various phases of the elegiac mood, which permeates, rather than dominates, the achievement of this consummate master of poetic suggestion. All are marked by that combination of blythe spontaneity and balanced rhythm of design, which marks his work and gives it abiding charm. Other notable French pictures are two characteristic, if contrasting, pastorals by Jacque, a sparklingly painted piece of romanticism by Isabey, and an attractively sentimental picture of children by Édouard Frère.

Although there is neither a Matthys Maris nor a Bosboom in Park Terrace, the other leaders in the modern Dutch school are not only adequately but even splendidly represented. Five pictures and six water-colours, from a fine example of his earlier style to some of the best of his latest works, reveal the gamut of Israels's power as a painter and as a master of pathos. Five works by Jacob Maris, weighty with a sober splendour, and four by his brother, Willem, suffused with the softness of veiled sunlight, are at once important, varied, and highly characteristic, and the Mauves, especially the beautiful 'Timber Waggon,' show his achievement at its best. M. B. J. Blommers, now, that the greater men are dead, near the head of his school, appears to great advantage in five pictures and three drawings; and typical works by MM. Ter Meulen, Neuhuijs, Apol, Mesdag, to name no more, add to the interest and to the representative character of the group.

But where pictorial art is concerned, the pictures—and not written commentaries upon them, laudatory or critical—are the thing; and, as those in Mr. Reid's collection are all admirably reproduced in this catalogue, they are here to speak for themselves. The plates do not reproduce the colours of course—no process yet discovered can do that in a perfectly satisfactory way—but words are far farther off. After all, pictures are painted just because painting is the medium in which the artist, who sees

the world and feels its beauty and significance through form and tone and colour, can best express himself and convey to others his novel insight and profound emotion.

JAMES L. CAW.

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BRITISH SCHOOL

SIR HENRY RAEBURN, R.A.

1756-1823

LEFT an orphan at the age of six, Henry Raeburn, the younger son of a yarn-boiler in a fair way of business at Stockbridge, Edinburgh, was educated at Heriot's Hospital, and when fifteen or sixteen was indentured to a goldsmith and jeweller in his native city. His bent for art, and especially for portraiture, was strong however, and, encouraged by his master, he began to paint miniatures, and then, having arranged for the commutation of his apprenticeship, took to doing life-size portraits in oils. Entirely self-taught, for the few hints he may have received from David Martin (1737-1798) were of small account, he had the wit to mould himself upon good models, and, with his instinct for the proper use of his medium and his strong sense of character, early attained a style at once personal and dignified. In 1778 he married a widow of some fortune, and in 1785 set out for Italy where he remained two years, principally in Rome. On his return he at once assumed the leading place amongst the artists resident in Scotland, and, with ever-increasing power, he maintained it to the end, and left a gallery of portraits of the most distinguished people of his time, which for vivid characterisation, vitality and mastery of handling, and mingled simplicity, directness and dignity of style

has scarcely been excelled. Elected A.R.A. in 1812, in which year he was also chosen President of the Edinburgh Society of Artists, he was made an Academician in 1815, while in 1822 he was knighted by George IV. and appointed His Majesty's Limner for Scotland. He died in Edinburgh in 1823.

LADY CARNEGIE

BY SIR HENRY RAEBURN

Agnes Murray Elliot (1763-1860), daughter of Andrew Elliot of Greenwells, Lt.-Governor of New York, married, 1783, Sir David Carnegie of Southesk, Bart., M.P. Grandmother of the 6th baronet in whose favour the attainted Earldom of Southesk (created 1633) was revived in 1855.

Canvas, 50 in. high by 40 in. wide.

Painted probably about 1810.

From the Collection of Sir Andrew Agnew, Bart.

Another portrait of this lady—a full length painted some fifteen years earlier—is in the possession of the Earl of Southesk.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775-1851

THE son of a London barber, Turner was born at Maiden Lane, Covent Garden, and, after a very indifferent education, became a student of the Royal Academy Schools at the age of fourteen. He exhibited at the Academy for the first time in 1790, but for the next few years was largely employed in making topographical drawings for the engravers. By 1799, however, his claims as a painter were such that he was elected an Associate of the Academy, and, only three years later, was advanced to Academician rank. Henceforward his career is only marked by the sketching tours he made, and by the long series of masterly works he produced in oil and water-colour. His activity as an artist—in reality one continuous striving after fuller expression of the things in nature and in art which charmed him most—is usually divided into definite periods. The first (1800-1820) has been described as that of studentship. During it he painted chiefly in greys and browns, and set himself to rival and surpass the achievements of the most esteemed of his predecessors in landscape. The second, that of mastership, extended from 1820 to 1835. While still designed with consummate skill on classic lines, the pictures of that period are incomparably more personal and original. They reveal a more

immediate and intimate apprehension of reality, a greatly quickened sense of colour, and a much increased feeling for light. The ten years which followed saw Turner's genius in its fullest and most characteristic development, and the appearance of a succession of pictures and drawings dazzling in light, radiant in colour, very suggestive in handling, and highly imaginative in conception. After 1845 his art declined with his health, and in 1851 he died in London and was buried beside Sir Joshua Reynolds in St. Paul's.

FOLKESTONE

TWILIGHT: SMUGGLERS FISHING UP GIN

BY J. M. W. TURNER

Water-Colour, paper, 25½ in. wide by 17½ in. high.
Signed towards lower right corner, 'J. M. W. Turner, R.A. 1824'.

Exhibited at Cooke's Gallery, 1824.
Founded upon a large sketch in the National Gallery.
Engraved in mezzotint by J. Lupton—unpublished.
Photogravure in 'Turner' by Sir Walter Armstrong, 1902.
Loan Exhibition of Water Colours by Turner, in aid of the Artists' Benevolent Fund at Agnew's Gallery, 1913.
From the Nettlefold, Hollins, Leech and Hippesly Collections.

JOHN CONSTABLE, R.A.

1776-1837

IF Constable found to his cost that there was scarcely 'room enough for a natural painter' in the England of his day, time, which tests reputations as it tries men, has proved him a prophet. For the applause, which greeted the appearance of three pictures by him at the Salon of 1824, and cheered him in his isolation at home, has now grown universal, and the influence of his art has been profound and lasting on both sides of the channel. Born at East Bergholt in Essex, Constable was the son of a rich miller who, strongly opposed to his desire to be an artist, placed him in one of his mills. But when he was twenty-three, he got his way and became a pupil at the Royal Academy. A devoted student and lover of nature, the home fields and streams about Bergholt and Dedham made him a painter, as he himself said, and, while in his youth he had studied the pictures of Claude and Ruysdael and Wilson, painting was to him but 'another word for feeling,' and, following his deepest instincts, he evolved a technique which gave powerful and vivid expression to the freshness and sincerity of his vision and issued in many beautiful and moving pictures. Moreover his achievement, remarkable in itself, has proved the fount of inspiration for much that is greatest in modern art. He

was elected an Associate of the Royal Academy in 1819, and full member two years later, but, as has been indicated, his work was little appreciated, and it was only through his wife's fortune that he was latterly enabled 'to stand before a six foot picture with a mind at ease. Thank God!' He died at Hampstead, where he had lived for many years, in 1837.

THE HOME FIELD, DEDHAM

BY JOHN CONSTABLE

Canvas, 30 in. wide by 24 in. high.

DAVID COX

1783-1859

BORN at Deritend, a suburb of Birmingham, on April 29th, 1783, he began life in his father's smithy, but being of somewhat delicate constitution and addicted to drawing, he was indentured at the age of fifteen to a miniature painter engaged in the decoration of lockets and other trinkets manufactured in the district. He also studied drawing at a night-school. Upon the death of his apprentice-master only a year and a half later, Cox, unable to obtain any other congenial employment, became assistant scene-painter to the elder Macready, with whose company he toured for nearly four years. He then went to London, where he secured a berth in the scene-loft at Astley's Theatre; but his own inclination, and acquaintance with John Varley (1778-1842), soon led to his abandoning scene-painting for water-colour landscape, with the, at that time, almost inevitable accompaniment of teaching. Aided by Lord Plymouth, who took a great fancy to his work, he obtained many private pupils, and after a break, due to his refusing to serve in the Militia, this success was resumed and continued at Hereford, where he went to reside in 1814. It was at this time that he published his well-known 'Treatise on Landscape Painting and Effect in Water-Colour.'

Cox paid his first visit to North Wales in 1805, and after his return to London (1827), when he taught less and painted more, the Principality gradually became his favourite sketching ground. From 1844 until a few years before his death, he painted at Bettws-y-Coed every season, and, by his fine treatment of its immediate surroundings, so made the place his own that it will always be associated with his name. Having entirely abandoned teaching, he retired in 1841 to Harborne, a village near Birmingham, where he died on June 7th, 1859. In 1855, his friends and admirers had presented him with the fine portrait by Sir J. Watson Gordon, which, with many of his landscapes, now hangs in the Birmingham Gallery.

His chief work prior to 1839 had been done in water-colours, but in that year he took up oils seriously, and, although fifty-six years old, went to William Müller (1812-1845), who was thirty years his junior, for lessons. Soon he acquired mastery in that medium also; but, naturally modest, and uncertain of how his work in oils would be received, he continued to exhibit water-colours chiefly, mostly at the Old Water-Colour Society, of which he had been elected a member in 1813. While many of the oil pictures painted during his later years are amongst his finest works, on the whole, the water-colours, in which his vivid feeling for freshness of effect and breezy motion, and his innate instinct for direct and spontaneous handling found their fullest expression, are the more characteristic issue of his very distinctive talent.

NEARING THE VILLAGE

BY DAVID COX

Canvas, 16 in. wide by 12 in. high.
Signed in lower right corner, 'David Cox 1850.'

SIR DAVID WILKIE, R.A.

1785-1841

A SON of the manse, Wilkie was born at Cults, Fifeshire, and at the age of fourteen, having drawn before he could read and painted before he could spell, was sent to Edinburgh to study art in the Trustees' Academy. In 1804 he returned to Cults, where he painted 'Pitlessie Fair,' a picture brimful of figures, incident and character, and a number of portraits, and in 1805 went to London to continue his studies. During the following year the charm and originality of his 'Village Politicians' created a furore at the Royal Academy and inaugurated a reputation which grew so rapidly that in 1809 he was elected an Associate and in 1811 an Academician. Prior to a prolonged sojourn (1825-8) in Italy and Spain, necessitated by a break-down in health, his pictures had dealt chiefly with episodes in village life, and were painted with great dexterity and charm in a detailed manner, kindred to that of the Dutch seventeenth century genre painters. Stimulated, however, by the broader and richer style of the great Italians and of Rembrandt and Velasquez, he now set himself to attain greater richness, strength and breadth of effect, and turned his attention to more ambitious subjects derived from history or romance. But laudable as these ambitions were, and accomplished as much of his later

work was, it is upon his earlier and racier pictures that his fame chiefly depends. Previously appointed (1823) King's Limner for Scotland and Painter in Ordinary (1830) by George IV., he was knighted in 1836. Five years later he went to the Holy Land full of projects for religious pictures; but he died (1st June, 1841) off Gibraltar on the homeward voyage and was buried at sea.

THE SMUGGLERS' INTRUSION

BY SIR DAVID WILKIE

Panel, 18 in. high by 15 in. wide.

Painted, 1824.

Exhibited: Royal Academy, 1824. No. 110.
International Exhibition, Glasgow, 1901. No. 86.
East-End Exhibition, Glasgow, 1903-4. No. 109.
Scottish National Exhibition, Edinburgh, 1908. No. 113.
Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 177.

Engraved by F. Bacon.

From the Collection of Sir Robert Peel, Bart.

PATRICK NASMYTH

1789-1831

ELDER son of Alexander Nasmyth, who has been described as the founder of the landscape school of painting in Scotland, and brother of James Nasmyth, the inventor of the steam-hammer, he was born in Edinburgh in 1789. A pupil of his father, in whose work the influences of Claude and the Dutchmen were combined, Patrick's style inclined markedly to the latter. He used their convention with much skill, and, painting pleasant woodland and hedgerow subjects in harmony with it, achieved success, and left a reputation which, if somewhat worn, still endures. Early in life he went to London, where he died in 1831. From certain superficial resemblances between their work, he is often called 'the English Hobbema.'

THE THREE TREES

BY PATRICK NASMYTH

Panel, 16¾ in. wide by 12⅜ in. high.

Signed to left, 'P. N. 1831.'

Exhibited: International Exhibition, Glasgow, 1888. No. 360.

Scottish National Exhibition, Edinburgh, 1908. No. 44.

Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 449.

Exhibition of Scottish Art, Whitechapel, 1912. No. 19.

Illustrated from drawing by A. Roche, R.S.A., in W. E. Henley's 'A Century of Artists,' 1888.

Illustrated in J. L. Caw's 'Scottish Painting, Past and Present,' 1908.

From the Collection of Mr. James Reid.

A WOODED LANDSCAPE

BY PATRICK NASMYTH

Panel, 18¾ in. wide by 15 in. high.

Signed towards right, 'Patk. Nasmyth 1828.'

Exhibited: Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 386.

COLVIN SMITH, R.S.A.

1795-1875

BELONGING to a good family, Colvin Smith, who was born at Brechin, was able to supplement study at the Royal Academy Schools by a sojourn in Italy, and his personal connections and facility for satisfactory portraiture brought him many sitters in Raeburn's old studio in York Place, which he occupied after 1827. An artist-associate of the Royal Institution, he became a Scottish Academician by the Union of 1829 and was for long a constant and copious exhibitor at the Academy. He died in 1875.

SIR WALTER SCOTT, BART.

BY COLVIN SMITH

Novelist and poet. Born Edinburgh, 1771; died Abbotsford, 1832.

Canvas, 29 in. high by 24 in. wide.

Colvin Smith in 1828 painted a portrait of Sir Walter for Lord Gillies, which was so much liked that the artist painted nearly twenty versions of it (for several of which he received sittings) for friends of the Author.

Exhibited: Scottish Exhibition of National History, Art and Industry, Glasgow, 1911.—Historical Section. No. 194.

From the Capel-Cure Collection which was sold at Christie's, 1905.

JAMES HOLLAND

1800-1870

BEGINNING by painting pottery in Burslem, where he was born, Holland went to London at the age of nineteen and for some years supported himself chiefly by teaching. After 1831, however, when he visited Paris for the first time, he turned his attention to landscape. He made a speciality of city views and architecture, which he treated with much deftness and skill, and most of his subjects were derived from foreign travel. A member of the Old Water-Colour Society and of the Society of British Artists, he died in London in 1870.

VENICE

BY JAMES HOLLAND

Panel, circular, 10½ in. diameter.

GEORGE FREDERICK WATTS, R.A., O.M.

1817-1904

OF Welsh extraction, he was born in London, and, his early inclination for art being encouraged by his father, entered the schools of the Royal Academy at the age of eighteen. His stay there was brief, but it was followed by two years in the studio of Behnes, the sculptor, and in 1837 he began to exhibit at the Academy. Between 1843 and 1847, in which years he was awarded valuable premiums for designs at the Westminster Hall Competitions, organised in connection with the decoration of the new Houses of Parliament, he was much abroad, chiefly in Italy. Later he gradually abandoned the suaver and more purely decorative style he had hitherto followed for one in which the claims of technical beauty were consciously subordinated to the expression of moral precepts and spiritual aspirations. If his art, as such, suffered to some extent from this, his acute sense of dignified drawing and impressive ensemble gave artistic distinction to allegories and intellectual abstractions frequently too involved to convey their full meaning in pictorial form. Portraiture, of which the intention was to express the mental and moral character of his sitters rather than to make likenesses of them, also engaged much of his attention, and he painted for himself a series of portraits of some of the most eminent

of his contemporaries, which he bequeathed to the National Portrait Gallery. During his life, he had presented to the National Gallery of British Art many of his most important didactic pictures. Occasionally he painted landscapes, poetical in conception and exalted in mood, and most of the few pieces of sculpture modelled by him rank amongst his noblest achievements. Elected A.R.A. in 1867, and raised to Academician rank a few months later, G. F. Watts occupied for many years a unique and isolated position in British Art, and in 1902 he was nominated one of the first members of the Order of Merit. He died in 1904 at South Kensington, London.

CHARITY

BY G. F. WATTS

Canvas, 46 in. high by 32 in. wide.

Finished, 1898.

Exhibited: Royal Glasgow Institute, 1900. No. 41—Illustrated in Catalogue.

International Exhibition, Glasgow, 1901. No. 419.

Wolverhampton Exhibition, 1902.

Watts Memorial Exhibitions, Royal Academy, 1904-5; Manchester, 1905; Newcastle-on-Tyne, 1905.

Purchased from the Artist.

The following letters referring to this picture were written by the artist to the owner.

GUILDFORD, *March 25th*, 1899.

DEAR SIR,

I find that you have become the possessor of my picture 'Charity.' I hope you will not care for it less on intimate acquaintance. One is not always the best judge of one's own work, but it will not, I think, diminish the value of the picture in your eyes to know that I consider it in many respects the best I have ever painted.

Very truly yours,

G. F. WATTS.

LIMNERSLEASE,
GUILDFORD, *April 1st*, 1899.

DEAR SIR,

I must apologise for the delay of my answer, I mislaid your address.

It is my habit to keep my pictures so long on hand and work upon them so often that it is always difficult for me to date them. 'Charity' was begun several years ago, but finished last year.

With respect to the intention of the design, it is a symbol of the Charity, large of heart and hand, dispensing the benefits of love, sympathy, generosity and protection.

All my works are symbolic of the highest human attributes and suggestions, excepting when I presume a note of warning. These things are held to be outside the province of Art. I think differently.

Very sincerely yours,

G. F. WATTS.

January 9th, 1900.

I wish to suggest the ordinary and simple idea of Charity by the large forms and primitive strength of the colour. I wish to express the opulence of the sentiment.

G. F. WATTS.

ORPHEUS AND EURYDICE

BY G. F. WATTS

Canvas, 29½ in. high by 19 in. wide.

Exhibited: Royal Glasgow Institute, 1890. No. 631.
International Fine Art Exhibition, Rome, 1911.
Paisley, 1913.

From the Collection of Mr. William Connal, Jr.

LOVE AND DEATH

BY G. F. WATTS

Canvas, 46 in. high by 24 in. wide.

'The progress of the inevitable but not terrible Death, partially but not completely overshadows love.' Note by the Artist.

Exhibited: Royal Glasgow Institute, 1901. No. 30—Illustrated in Catalogue.
International Fine Art Exhibition, Rome, 1911.

Purchased from the Artist.

The Artist wrote the following letters about this picture to Mr. Reid:

LIMNERSLEASE,
GUILDFORD, *December 7th*, 1899.

DEAR SIR,

Mr. Dunthorne informs me you desire to know how many repetitions of 'Love and Death' exist.

Of the large ones; one I gave to the Whitworth Gallery many years ago, one is in the Tate Gallery forming part of a series I contemplated placing at the disposal of the Nation; a third I have on a smaller canvas unfinished in my studio in London.

Two smaller; one you have seen in Mr. Dunthorne's Gallery, and one very much smaller which is to go to Mr. James Smith of Liverpool. None of these are exact replicas of the others; generally done for the purpose of experimenting with some changes of colour or arrangement, and all of them are absolutely my work from beginning to end, as indeed all my pictures are, for I have never had pupils or assistants.

Very truly yours,

G. F. WATTS.

LIMNERSLEASE,
GUILDFORD, *December 14th*, 1899.

DEAR SIR,

I never seek for subjects to paint. Everything I do is suggested by the conditions of every-day life and treated symbolically, or by some occurrence of interest at the moment.

The subject, 'Love and Death,' was suggested by seeing the unavailing efforts made by deep affection to bar the progress of Death into the House of Life. . . . I may say that my idea was to divest the idea of its terrors and gruesomeness. I have given the inevitable the female form of a Mother of an After Life, or a kind nurse putting children to bed.

Very faithfully yours,

G. F. WATTS.

TIME, DEATH AND JUDGMENT

BY G. F. WATTS

Canvas, 41½ in. high by 32¼ in. wide.

'Time appears as a Stalwart Youth, with head erect and auburn locks, moving rapidly forward with resolute tread and relentless speed. At his side is Death, a fair pale young woman, who, kinder than Time, looks down sadly at the gathered flowers in her lap. The sun of the world is setting in the blue sky beyond them. Above them Judgment floats in the air, robed in scarlet draperies and bearing the avenging sword. He follows closely in the steps of Time and Death, and, looking upwards, awaits the final sentence.' Explanation written by the Artist and inscribed upon a tablet on the frame.

Exhibited: Watts Memorial Exhibitions, Royal Academy, 1904-5;
Manchester, 1905; Laing Art Gallery, Newcastle-on-Tyne, 1905.
Royal Glasgow Institute, 1909. No. 274—Illustrated in Catalogue.

A larger version of this picture hangs in St. Paul's Cathedral, and a similar design was carried out in mosaic upon the façade of St. Jude's Church, Whitechapel.

SPRING

BY G. F. WATTS

Canvas, 46 in. high by 20½ in. wide.

Exhibited: Royal Glasgow Institute, 1903. No. 83—Illustrated in Catalogue.
East-End Exhibition, Glasgow, 1903-4. No. 209.
Watts Memorial Exhibitions, Royal Academy, 1904-5; Manchester, 1905;
Newcastle-on-Tyne, 1905.

Purchased from the Artist.

Extract from letter written by the Artist, December 14th, 1899:

'With respect to the child in "Spring," it was painted from a near relation of Mrs. Ellice of Invergarry and being brought to me, as you see her, without shoes or stockings, I thought her so quaint and pretty that I asked her parents to allow her to sit with no idea of making a picture for sale, though that is a matter I found it necessary to think about though with no urgent need.'

SAMUEL BOUGH, R.S.A.

1822-1878

A NATIVE of Carlisle, Sam Bough, as he was always called, entered art by way of scene-painting. It was while working for the Theatre Royal in Glasgow that he met Macnee (1806-1882) and was induced by him to take up landscape seriously. Success came quickly, for, settling in Edinburgh in 1855, he was elected an Associate of the Royal Scottish Academy only a year later, and, although kept waiting nearly twenty years for full membership, he was during all that time probably the most popular landscape artist in Scotland. He worked with equal facility in oil and water-colour, and, admirable in design, deft in handling, and full of animation and incident, his pictures are strikingly effective, if somewhat scenic, in character. He died at Edinburgh in 1878.

MORNING AFTER A STORM

BY SAM BOUGH

Millboard, 18 in. wide by 12 in. high.
Signed towards left, 'Sam Bough 1856.'

Exhibited: Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 436.

DUNNOTTAR CASTLE

BY SAM BOUGH

Millboard: 16¼ in. wide by 7¼ in. high.

Inscribed in lower left corner, 'To Mrs. Walpole with S. B.'s respects May 1865'.

Exhibited: Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 381.

ERSKINE NICOL, R.S.A., A.R.A.

1825-1894

A SENSE of comedy verging on farce, combined with deftness of handling and skill in telling a story pictorially, ensured early popularity for Nicol's work. Born at Leith, he, while a house-painter's apprentice, studied at the Trustees' Academy under Sir Wm. Allan, *P.*R.S.A., and Thomas Duncan, R.S.A., and subsequently taught painting in Dublin, where he resided four years. Returning to Edinburgh about 1850, he devoted his energies to painting pictures chiefly of Irish life and character, and in 1855 he was elected an Associate of the Royal Scottish Academy, full membership following in 1859. He removed to London in 1863, and five years later became an Associate of the Royal Academy. In 1894 he died at Feltham, Middlesex.

PRATIES AND BOOTTERMILK

BY ERSKINE NICOL

Canvas, 20 in. wide by 14½ in. high.
Signed in lower right corner, 'E. Nicol 1854.'

Exhibited: Franco-British Exhibition, London, 1908. No. 16.
Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 481.

THE TABLES TURNED

BY ERSKINE NICOL

Panel, 11 in. high by 8 in. wide.
Signed towards lower left corner, 'E. Nicol 1878.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 127.
Scottish Exhibition of National History, Art and Industry, Glasgow, 1911. No. 450.

SIR WILLIAM QUILLER ORCHARDSON, R.A.

1832-1910

AMONGST the brilliant group of painters, which included M'Taggart, Chalmers, Pettie, and the Grahams, trained at the Trustees' Academy under R. S. Lauder, during the eighteen-fifties, Orchardson from the first occupied a very distinguished place. Born of Highland stock, in Edinburgh, he entered the famous school, in which so many of the best Scottish artists had studied, when only thirteen, and soon proved himself a sensitive and stylish draughtsman, and a delicate and personal colourist. In 1862 he migrated to London, where his accomplished and refined painting of historical subjects gradually attracted attention, and in 1868 he was elected an Associate of the Royal Academy. About 1877, when he was promoted Academician, his art had attained maturity, and the succeeding years, until his death in London in 1910, saw the production of a remarkable series of pictures dealing with social incidents and manners or with episodes in French history. Portraiture also engaged his attention and his achievement in that field was no less notable. He was an Honorary Member of the Royal Scottish Academy and a D.C.L. of Oxford, and in 1907 he was knighted.

JEANIE DEANS

BY SIR W. Q. ORCHARDSON

Canvas, 27½ in. high by 19 in. wide.

Exhibited: Royal Scottish Academy, 1863. No. 23.
Scottish National Exhibition, Edinburgh, 1908. No. 196.
Exhibition of Scottish Art, Newcastle-on-Tyne, 1908.
Scottish Exhibition of National History, Art and Industry,
Glasgow, 1911. No. 468.

WILLIAM MOUNCEY

1852-1901

WILLIAM MOUNCEY was in business as a house-painter in Kirkcudbright until about 1886, when, having attained a measure of independence, he decided to follow his inclinations and become a landscape-painter. Previously he had painted as an amateur with considerable skill and a good deal of feeling: now he made marked progress and eventually achieved a style which, if somewhat reminiscent of other men's work, was dignified and in some degree personal and expressive. In 1901 he died at Kirkcudbright, where he had lived all his life and in the surroundings of which he had found material for his art.

THE KIRK ABUNE THE DEE

BY WILLIAM MOUNCEY

Canvas, 36 in. wide by 24 in. high.
Signed in lower right corner, 'W Mouncey 98.'

EDWARD STOTT, A.R.A.

LIVING Artist. Born at Rochdale, Lancashire, in 1859, he studied art in Paris under MM. Cabanel and Carolus Duran, and, on returning to England, became associated with the group of artists who formed the New English Art Club. A painter of pastoral subjects he has lived for many years at Amberley, Sussex. If his conception of rural life is sympathetic and tender rather than penetrating and profound, his idylls possess much quiet beauty, and reveal a very refined and personal sense of atmospheric effect and envelopment. He was elected an Associate of the Royal Academy in 1906.

YOUTH AND AGE

BY EDWARD STOTT

Canvas, 28¾ in. high by 23 in. wide.
Signed in left lower corner, 'Edward Stott.'

Exhibited: Royal Academy, 1902. No. 506.
Glasgow Institute, 1903. No. 150—Illustrated in Catalogue.
Glasgow East-End Exhibition, 1903-4. No. 233.

MUIRHEAD BONE

ONE of the most gifted of living draughtsmen, he, while painting at times, has devoted most of his attention to work in black and white, in which he has an extraordinary power of suggesting colour. The son of a Glasgow journalist, he was born in 1876, and studied at the Glasgow Art School. He had already found his metier when, in 1901, he went to London, where the distinctive and distinguished quality of his etchings and drawings of city views and landscape soon won him an outstanding place. He is a member of the Society of Twelve and of the New English Art Club.

GLASGOW TERRACES

BY MUIRHEAD BONE

Canvas, 21 in. high by 17 in. wide.
Signed in lower left corner, 'M. Bone 1899.'

DEMOLITION IN WATERLOO PLACE, LONDON

BY MUIRHEAD BONE

Pastel, paper, 18⅛ in. high by 12½ in. wide.
Signed in lower right corner, 'M. Bone.'

Exhibited: Manchester Art Gallery, 1910.

FRENCH SCHOOL

JEAN-BAPTISTE-CAMILLE COROT

1796-1875

BORN in Paris on July 28th, 1796, in the Rue du Bac, Corot was twenty-six before he was able to realise his ideal and devote his life to landscape painting. His father was a clerk in the city, but his mother carried on a successful business as a milliner, and, after seven years' education at the Lycée at Rouen, his parents decided that he should be a draper. Dutiful and gentle, as well as uniquely gifted, he consented reluctantly, for even then he wished to be an artist. At last, yielding to repeated petitions, his father agreed that he might make the venture on an allowance strictly limited to £60 a year. He then entered the studio of Achille Michallon (1796-1822), a landscape painter of the Claude tradition, though showing tendencies to a more romantic mood; but this connection was brought to a close a few months later by his friend's death. Study with Victor Bertin (1775-1825), a purely classical landscapist, who had been Michallon's master, followed, and in 1825 he paid an extended visit to Rome. There he associated chiefly with T. C. Aligny (1798-1871), a young painter of talent, and Edward Bertin, then a promising artist and subsequently a distinguished journalist. On his return to Paris two years later he exhibited two Italian views at the Salon—it was his first. In 1834, and again in 1843,

he revisited Italy, and much of his work, although gradually gaining in subtilty and charm, until a few years later was conceived on classic lines. Refined, balanced and graceful, it was somewhat cold perhaps, and as yet only hinted those rare poetic qualities which were eventually to dominate it and make him a great force in modern art. Of recent years, however, these earlier landscapes, and also the figure pictures which he painted at intervals throughout his life, have been very highly esteemed and much sought after.

As early as 1831 Corot had painted in the Forest of Fontainebleau, but when about fifty he came into personal contact with the Barbizon group of artists, and stimulated by their friendship and admiration, if not directly influenced by their art, developed rapidly into a great master of poetic suggestion, atmospheric mystery and rhythmic grace. As Jules Dupré said, he was now 'Corot, the ethereal, the great artist Corot, painting, so to speak, with pinions on his shoulders.' He united the interest in and the passion for nature which marked his contemporaries, the romanticists, with the instinct for balanced and decorative design which was an inheritance from Claude and the Poussins, and added a witching grace of style and a haunting glamour of pensive sentiment which were quite his own. Possession of these qualities make his art incomparable in its kind, and since his death it has taken definite place amongst the greatest achievements of landscape painting. In it are mingled in most pictorial form the material beauty of wild nature and the spiritual fascination and charm which myth and fairy tale have woven in the woods. His pictures are dreams which transfigure realities and reveal, as nothing before or since has done, the hidden and haunting spirit of twilight.

Corot was forty-one before he sold a picture, and was already grey-headed when his genius began to be acknowledged in France. He was awarded a second medal at the Salon in 1833, and a medal

of the first-class at the International Exhibition held in Paris in 1855, and he was made Chevalier (1846) and Officer (1867) of the Legion of Honour: but the French Government, so lavish in its recognition of mediocre talent, never purchased a picture from him for the museums, and never gave him a commission for any decorative work. During his later years, however, "Père Corot," as they called him, occupied, both as a man and a artist, a place apart, and when, for the second time, he just missed the Medaille d'Or at the Salon, he was presented at a crowded and enthusiastic meeting with a specially struck gold medal inscribed 'A Corot ses confrères et ses admirateurs, Juin 1874.' A year later, on 22nd February, he died in Paris.

L'ABREUVOIR

BY J.-B.-C. COROT

Canvas, 33 in. wide by 21 in. high.
Signed in lower right corner, 'Corot.'

Exhibited: French and Dutch Collection, Edinburgh, 1886. No. 1147.
Royal Glasgow Institute, 1911. No. 101—Illustrated in Catalogue.

Collection of Mr. Alexander Young.—Illustrated in Sale Catalogue (No. 28), 1910.

L'ÉTANG

BY J.-B.-C. COROT

Canvas, 22 in. wide by 16½ in. high.

Exhibited: International Exhibition, Glasgow, 1901. No. 1345.
Wolverhampton, 1902.

Illustrated in D. S. MacColl's 'Nineteenth Century Art,' 1901.

THE HAY CART

BY J.-B.-C. COROT

Canvas, 15 in. wide by 9½ in. high.
Signed in lower right corner, 'Corot.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 85.
Art Gallery, Leeds, 1910.

COROT

LANDSCAPE: THE THREE COWS

BY J.-B.-C. COROT

Canvas, 13½ in. wide by 8½ in. high.
Signed in lower left corner, 'Corot.'

Exhibited: Guildhall, London (French Pictures), 1898. No. 107.

Collection of Mr. Alexander Young.—No. 161 in Sale Catalogue, 1910.

LANDSCAPE: PEASANT IN RED CAP

BY J.-B.-C. COROT

Canvas, 22 in. wide by 16 in. high.
Signed in lower left corner, 'Corot.'

Collection of Mr. E. H. Cuthbertson.—Illustrated in Sale Catalogue (No. 66), 1909.

THE HEAD OF THE LAKE

BY J.-B.-C. COROT

Canvas, 29½ in. wide by 21½ in. high.
Signed in lower left corner, 'Corot.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 186.

LANDSCAPE WITH TOWERS

BY J.-B.-C. COROT

Canvas, 23½ in. wide by 10½ in. high.
Signed in lower left corner, 'Corot.'

Collection of Mr. Humphrey Roberts.—Illustrated in Sale Catalogue (No. 27), 1908.

LOUIS-GABRIEL EUGÈNE ISABEY

1804-1886

SON of Jean-Baptiste Isabey, *premier peintre* to the Empress Joséphine, and a celebrated miniature painter, Eugène was born in Paris on 22nd July, 1804. He studied with his father and in 1830 accompanied the French expedition to Algiers as marine draughtsman. Deft in handling, sparkling in colour, and designed with much cleverness, his subjects were chiefly incidents in maritime life, picturesquely costumed episodes in camp or court, or gorgeous ceremonial events. In all he displayed much fertility and effectiveness of invention. His fisher-folk move with something of the abandon and swagger of the stage; his soldiers and courtiers swing through battle-field or palace with exaggerated vivacity; his settings of harbour, landscape or architecture, if undeniably picturesque, are rather scenic in conception. But withal he was an attractive painter, and his pictures not only attained but have retained popularity. They occupy a place between those of the classicists and incident painters and those of the romanticists, who were his own immediate contemporaries. He died at Lagny, 26th April, 1886.

THE TRUMPETER

BY L.-G.-E. ISABEY

Canvas, 13½ in. high by 10⅜ in. wide.
Signed in lower left corner, 'E. Isabey 73.'

Collection of Sir J. D. Milburn, Bart. No. 89 in Sale Catalogue, 1909.

CHARLES-ÉMILE JACQUE

1813-1894

IT was not until after some time spent in a lawyer's office in Paris, where he was born, May 23rd, 1813, and after five years' service in the army, that Jacque entered upon an artistic career. He began by book-illustration, and in 1836 came to London, to work for the publishers. Returning to Paris two years later, he was associated with the illustration of quite a number of notable volumes, including a fine 'Paul et Virginie.' Meanwhile, however, he had commenced to etch, and by 1845, when he began to paint, had attained a considerable reputation. He was medalled as an engraver in 1851, and a decade later received his first award for painting. Other honours followed, and, having been decorated with the Legion of Honour in 1867, he was voted a gold medal at the Exposition Universelle, 1867, for his pictures, and the Grand Prix for his engravings.

Jacque was painting scenes of country life before Millet settled at Barbizon in 1849. But while Millet made the whole range of rural life and toil at all seasons, and indoor as well as outside, his theme, and treated it in an epical manner, Jacque may be said to have specialised on subjects connected with sheep and shepherding, and to have rendered them in a more incidental and less significant way. Yet his pictures

of sheep browsing amongst the gnarled and heavily foliaged oak-trees of the forest, or drinking at woodland springs, and of flock-crowded sheepfolds, in the early morning, at dusk, or under the light of the moon, are usually finely designed and strongly painted. Frequently also they are touched with poetic apprehension and a real feeling for the mystery and beauty of atmospheric effect which give them a distinctive place in the work of his school. Occasionally he painted horses with rare skill also, and his studies of poultry, which reveal intimate knowledge of a subject upon which he was an acknowledged authority, are admirable. When he died at Paris, May 7th, 1894, he was the last survivor of the Barbizon group to which he was attached as much by close friendship with Millet and Rousseau as by artistic affinity.

THE SHEEPFOLD

BY C.-E. JACQUE

Panel, 18 in. high by 14⅛ in. wide.
Signed in lower right corner, 'Ch. Jacque.'

Exhibited: Royal Glasgow Institute, 1902. No. 265.
Art Gallery, Leeds, 1910.

WATERING HORSES—MOONRISE

BY C.-E. JACQUE

Canvas, 25½ in. high by 21½ in. wide.
Signed in lower right corner, 'Ch. Jacque.'

Collection of Mr. Humphrey Roberts.—Illustrated in Sale Catalogue, 1908. No. 155.

JEAN-FRANÇOIS MILLET

1814-1875

THE son of a Normandy peasant, Millet broke what was new ground in art, and became the laureate of man's struggle for existence with the obstinate earth. It was given to him to recreate man's relationship to the soil upon a higher plane, to render in dignified and moving pictorial terms the profound significance and the deeper beauty which underlie the everyday events of rural life. Like all pioneers, he had to struggle against academic prejudice and popular misunderstanding, and it was not until after 1860, and, more particularly, the Exposition Universelle, 1867, where he was splendidly represented and received a medal of the first class, that he began to reap tangible reward.

Born at the village of Gruchy, near Cherbourg, on October 4th, 1814, he worked for some years on his father's farm, but in 1836, after being for a time with Langlois at Cherbourg, he obtained from the province, through his master's influence, a grant of £40 a year to enable him to study in Paris. He had received a good education. Before he was eighteen he was familiar with the Latin Bible and Virgil—always his favourite books; later he took special delight in Shakespeare, Theocritus and Burns; and the many letters he wrote not only show deep feeling and profound thought but are expressed in terms at once felicitous and

elegant. In Paris he entered the studio of Paul Delaroche (1797-1856); but master and pupil were out of sympathy, and Millet learned far more from silent study of the Masters in the Louvre than in the noisy, crowded atelier. Until 1849 he painted charming nudes and fancy studies, such as the delightful 'L'Amour Vainqueur,' and portraits when he could get commissions, but in that year he settled at Barbizon, where Rousseau and Diaz were already living, and, following the deepest impulses of his nature, began to paint the peasant life he knew and loved. A year later one of the noblest of his works, the stupendous 'Le Semeur,' appeared at the Salon, but, although succeeded by such great things as 'Le Départ pour le travail' (1851), 'Repas des Moissonneurs' (1853—second class medal), 'Le Greffeur' (1855), which was purchased secretly by Rousseau, 'Berger au Parc' (1856), 'Les Glaneuses' (1857), and, most famous of all, 'L'Angelus' (1859), his profound and original genius was not recognised except by a few, and his pictures did not sell. In 1860, however, he came to an arrangement under which a Paris dealer took all his work for three years, and, if still inadequately remunerated, had the advantage of a certain income. 'L'homme à la Houe,' 'La Tondeuse,' 'La Cardeuse' and 'Maternité' belong to this period. The great success of his pictures at the Exhibition of 1867, when Rousseau acted as President of the Jury, was followed by his election as Chevalier of the Legion of Honour, and, although still reviled by the academic painters, his position as a master, already ensured for all time by his previously little esteemed achievement, was widely acknowledged. But the prolonged strain and struggle had begun to tell upon his health, frequent illnesses interrupted his work, and the commission given him by the French Government in 1874 for eight decorative panels for the Chapel of Sainte Géneviève in the Pantheon was never carried beyond charcoal sketches. He died in his cottage at Barbizon on January 20th, 1875, and, on a day of mist and rain, was buried, as he had desired, in the

churchyard of Chailly, beside his friend Théodore Rousseau. A rough-hewn stone, bearing medallions of these two great artists, stands in a glade in the Forest of Fontainebleau and commemorates their deep friendship and their close association with the district to which their work has given enduring fame.

L'ANGELUS

BY J.-F. MILLET

Pastel, paper, 17 in. wide by 13½ in. high (daylight).

Signed in lower right corner, 'J. F. Millet.'

Exhibited: Retrospective Section, Exposition Universelle, Paris, 1889.

Society of Scottish Artists, Edinburgh, 1893. No. 290.

Loan Collection, Grafton Galleries, London, 1896. No. 61.

Royal Glasgow Institute, 1911. No. 141.

Reproduced in 'Jean François Millet' by Julia Cartwright, 1896.

Collection of Mr. J. Staats Forbes.

The oil picture (25 in. wide by 21 in. high), for which this pastel is the finished study, was completed in 1859. Purchased from the artist somewhat reluctantly by Baron de Papeleu for no more than £100, it was subsequently acquired by M. van Praet, the Belgian Minister, and remained in his possession for some years, when he exchanged it for another Millet, the 'Shepherdess and her Flock.' From its new owner, M. Tesse, it passed to MM. Durand-Ruel, who sold it (1873) for £2000 to Mr. J. W. Wilson of Brussels, at whose sale in 1881 M. Secrétan had to pay £6400 for it. Eight years later, when the Secrétan collection was dispersed, the picture was bought by M. Antonin Proust for the French Government, price £22,120. There was, however, some doubt as to M. Proust's authority, and the purchase was not confirmed by the Chamber of Deputies. The picture then passed into the possession of the 'American Art Association,' whose agent had been the under bidder; and this Society sent it on tour to the principal cities in the States. Subsequently, the picture was bought and brought back to France by M. Chauchard, who bequeathed it to the Louvre. The price paid by M. Chauchard was £32,000.

THE FAGGOT GATHERER

BY J.-F. MILLET

Canvas, 27½ in. high by 23½ in. wide.

Signed in lower left corner, 'J. F. Millet.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 88.

Probably the picture, 'A Woman Carrying Home her Faggots from the Forest,' which an American artist, Mr. Wyatt Eaton, saw Millet working upon at Barbizon in 1873 (see 'Century Magazine,' 1889).

A crayon drawing, 'L'Entrée de la Forêt à Barbizon,' perhaps for the landscape in this picture, was No. 224 in the Rouart sale in Paris, December, 1912. It showed almost the same view under a similar aspect, but, instead of the peasant carrying the faggots, a sportsman was shown crossing the middle distance nearer the gate posts.

PIERRE-ÉDOUARD FRÈRE

1819-1886

BORN in Paris on January 10th, 1819, he became a pupil of Paul Delaroche (1797-1856), and exhibited for the first time at the Salon when he was twenty-three. But for a considerable time his success was small, and he maintained himself chiefly by working for the publishers. When it came, however, emergence from obscurity was rapid, and, awarded medals in 1851 and 1852, he was decorated with the Legion of Honour in 1855. His popularity as a painter of humble life, and especially of childhood, was now great, and, Ruskin being one of his chief admirers, his success was as marked in England, where his pictures were often seen, as in France. In the United States also his work was soon in great request. Yet, charming as many of his best pictures are in feeling and expression, delicately as they seize and render touching moments in every-day life, they have not ensured Frère the enduring reputation as a painter which his admirers anticipated. He died at Écouen, where he lived for many years, on May 23rd, 1886.

THE SLIDE

BY P.-E. FRÈRE

Mahogany panel, 16¾ in. wide by 13⅜ in. high.
Signed in left lower corner, 'Edouard Frère 1877.'

Exhibited: Glasgow International Exhibition, 1901. No. 1443.
East-End Exhibition, Glasgow, 1903-4. No. 132.

MAURICE LÉVIS

A NATIVE of Paris, he studied under MM. Harpignies, Jules Lefebvre, and Billet, and, awarded Mention honorable at the Salon in 1895, was given a medal of the Third Class a year later. He is a member of La Société des Artistes français.

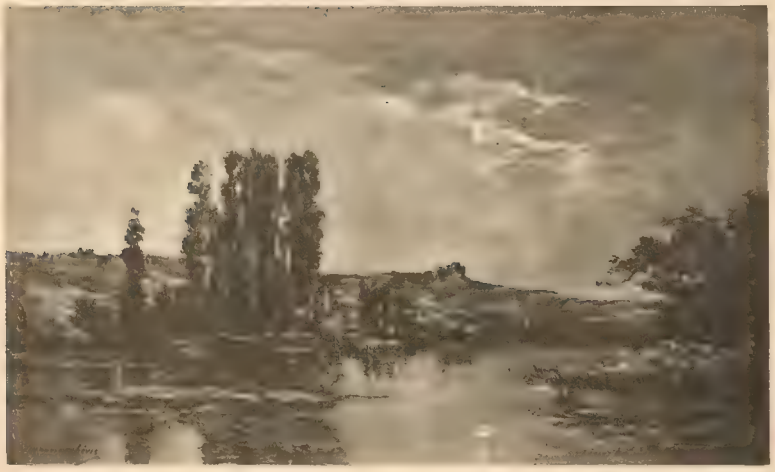
A CHATEAU

BY MAURICE LÉVIS

Mahogany panel, 26½ in. wide by 18 in. high.
Signed in lower left corner, 'Maurice Lévis.'

EFFET DE NUIT: BORD DE LA SEINE

Canvas, 39 in. wide by 23 in. high.
Signed in lower left corner, 'Maurice Lévis.'



LE VILLAGE DE MONT JOLI

BY MAURICE LÉVIS

Panel, 9¼ in. wide by 6¼ in. high.
Signed in lower right corner, 'M. Lévis.'

HOUSE AND POND

Panel, 11½ in. wide by 8¼ in. high.
Signed in lower left corner, 'M. Lévis.'

DUTCH SCHOOL

JOSEF ISRAËLS

1824-1910

OF Jewish extraction, and born at Groningen on 27th January, 1824, a decade earlier than the other gifted artists in the small group who stood above the ruck of their school and made the contribution of Holland to modern painting notable, Israëls, during a long life of ceaseless activity, produced a vast amount of work of a highly characteristic and distinctive kind. During boyhood he studied Hebrew, read the Talmud diligently and had visions of becoming a Rabbi; but, having entered the office of his father, a stock and share-dealer in a small way of business, his aspirations turned from the priesthood to art. Eventually his father consented to his going to Amsterdam to study. There he was a pupil of Jan Willem Pieneman (1770-1854) at the Academy, and also worked in the studio of Jan Adam Kruseman (1804-1862), a capable, if uninspired, portrait painter, who in his youth had been a student in Brussels under J. L. David (1748-1825), the great French Classicist. Later sight of Ary Scheffer's 'Gretchen at her Spinning Wheel' took him to Paris (1846), where he entered the atelier of Henri Scheffer (1798-1861) and received additional instruction from F. E. Picot (1876-1868), a well-known Academic artist and the painter of many mural decorations.

Trained thus, Israëls began his career as a painter of portraits and historical incident, and, in the years immediately following his return to Holland in 1848, he exhibited such pictures as 'Aaron discovering the Bodies of his two Sons,' 'Hannah vowing Samuel to the Service of the Altar,' and 'The Prince of Orange opposing the Orders of the King of Spain.' A few years later, however, a breakdown in health led to his going to recruit at Zandvoort, a village amongst the dunes and on the sea's edge near Haarlem. Living there in the house of a small shipwright, and sharing the ordinary life of the fishermen about him, he discovered his true vocation, and it was as a sympathetic and powerful interpreter of the joys, and especially of the sorrows, of the peasantry and sea-faring folk of Holland that he eventually made a great reputation.

To begin with, his pictures of the life of the humble bore obvious enough traces of the Academic traditions and histrionic atmosphere in which he had been reared; but, gradually, as the poignant beauty and profound significance of reality mastered him, his innate, but hitherto stifled sympathy for the magical chiaroscuro of Rembrandt asserted itself, and he developed into a powerful and finely expressive artist. While a sense of the struggle and weariness of existence seemed to lie heavily upon him, and he seldom painted the more joyous aspects of life or nature, the spirit of reverence and resignation illumines almost everything he did. Moreover, his figures are types of humanity rather than studies of individuals, and the subtle emotional harmony which always exists between incident and setting, whether indoor or out, in his pictures, gives them a peculiarly compelling charm, and, at times, a somewhat mystical significance. The gamut of Israël's power as a painter and as a master of pathos is very fully revealed in the many examples illustrated here.

Israëls lived in Amsterdam until 1869 when he removed to the Hague, where he became the centre of the artist colony which began

to gather there shortly afterwards. His influence, profound amongst the painters of his own country, was widely felt throughout Europe and in America, and he was the recipient of many honours and distinctions, including the ribbon of the Legion of Honour, and honorary membership of the Royal and Royal Scottish Academies. Great and widespread though his reputation was in his lifetime, it has, since his death at the Hague in 1910, increased and widened.

HONOURED OLD AGE

BY JOSEF ISRAËLS

Canvas, 37 in. high by 26 in. wide.
Signed in lower left corner, 'Jozef Israels.'

Exhibited: Royal Glasgow Institute, 1902. No. 265.
Whitechapel, Easter Exhibition, 1904.
Selected Pictures by Josef Israels, Matthys Maris, Leon L'Hermitte, and H. Harpignies, French Gallery, London, 1909.—Illustrated in Catalogue.
Royal Scottish Academy, 1910. No. 235.

SAILING THE TOY-BOAT

BY JOSEF ISRAËLS

Canvas, 30 in. wide by 20 in. high.
Signed to right, 'Jozef Israels.'

Exhibited at French Gallery, London, 1912, 'Select Pictures by Josef Israels.'

Collection of Mr. Humphrey Roberts.—Illustrated in Sale Catalogue, 1908.

THE WIDOWER

BY JOSEF ISRAËLS

Canvas, 29 in. wide by 19 in. high.
Signed in lower right corner, 'Jozef Israels.'

Exhibited: Royal Scottish Academy, 1912. No. 286.

Collection of Mr. Humphrey Roberts.—Illustrated in Sale Catalogue, (No. 151), 1908.

ON THE DUNES

BY JOSEF ISRAËLS

Panel, 15⅜ in. wide by 11 in. high.
Signed in lower right corner, 'Jozef Israels.'

Collection of Mr. Alexander Young.—No. 80 in Sale Catalogue, 1910.

THE FRUGAL MEAL

BY JOSEF ISRAËLS

Painted 1884.

Canvas, 58½ in. wide by 51 in. high.

Signed in lower left corner, 'Jozef Israels.'

From the Collection of J. T. Crenner.

Venice International Exhibition, 1910.

Exhibited in 1912 at 7 Haymarket, London, by Eugène Cremetti.

PREPARING THE MEAL

BY JOSEF ISRAËLS

Water-colour, paper, 29¾ in. wide by 25 in. high.
Signed in lower left corner, 'Jozef Israels.'

ARMY AND NAVY

BY JOSEF ISRAËLS

Water-colour, paper, 30¼ in. wide by 25¾ in. high.
Signed in lower left corner, 'Jozef Israels.'

A YOUNG FISHER GIRL ON THE BEACH

BY JOSEF ISRAËLS

Water-colour, paper, 11⅜ in. wide by 7⅛ in. high.
Signed towards lower left corner, 'Jozef Israels.'

Collection of Right Hon. Sir John Charles Day. No. 194 in Sale Catalogue, 1909.

HOMEWARDS

BY JOSEF ISRAËLS

Water-colour, paper, 14 in. high by 10 in. wide.
Signed in lower left corner, 'Jozef Israels.'

Exhibited: (as 'The Reaper') International Exhibition, Glasgow, 1901. No. 1222.

WAITING FOR THE BOATS

BY JOSEF ISRAËLS

Water-colour, paper, 13½ in. wide by 9½ in. high.
Signed towards lower right corner, 'Jozef Israels.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1228.
East-End Exhibition, Glasgow, 1903-4. No. 317.

GOING HOME

BY JOSEF ISRAËLS

Water-colour, paper, 25 in. wide by 9 in. high.
Signed in lower right corner, 'Jozef Israels.'

HENDRIK WILLEM MESDAG

WITH the exception of Matthijs Maris, Mesdag is the most distinguished survivor of the group of artists who shed lustre upon Holland during the second half of the nineteenth century. If not so great an artist as the best of these, he has received much official recognition, and he has besides endowed the Hague with a splendid collection of the works of his contemporaries and of the Barbizon painters to whose lead the Dutchmen owed much. Like the others, he is a specialist. His chosen subject is the sea, and, if over heavy in handling and colour and lacking in spiritual insight, his marines are marked by much power and realism.

Born at Groningen, 23rd February, 1831, the son of a rich banker, he was thirty-five before he turned professional painter and became a pupil of Willem Roelofs (1822-1897), a fellow-countryman resident in Brussels. For a short time also he worked with Laurens Alma Tadema (1836-1912) before the latter settled in London. A sojourn at Norderney in 1868 gave his art its particular bent, and, about the same time as Israëls, who was also a native of Groningen, he settled at the Hague. There, on the beach at Scheveningen, he painted many powerful realistic studies of the grey and gurly North Sea, tumbling in yeasty waves upon the dull flat sands, with heavy dark fishing-smacks, rocking on the shallows,

putting out to sea in the evening or returning from the fishing. His progress was so rapid that in 1870 he won a gold medal at the Paris Salon, and, as has been indicated, many other honours have followed.

DUTCH FISHING BOATS: WINTER

BY HENDRIK WILLEM MESDAG

Water-colour, paper, 23 in. wide by 17¾ in. high.
Signed in lower right corner, 'H. W. Mesdag.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1247.

JACOB MARIS

1837-1899

OF the three brothers who made the name of Maris famous, James, as he is usually called in this country, was the eldest. Born at the Hague on August 25th, 1837, the son of a struggling printer, and the grandson of a Bohemian conscript, Maresq by name, who had settled in Holland, he was sent, when only twelve, by his father, who seems to have had a passion for art, to the art school in his native place. Later he accompanied his master, Huib van Hove, to Antwerp, where from 1854 to 1856 was spent at the Academy. This was followed by some years painting and copying in Holland, during which Oosterbeek was a favourite sketching-ground with him and his brothers, and also with Mauve and some others. Then, in 1865, he went to Paris. There he studied at the École des Beaux-Arts, and was for a short time a pupil of A. E. Hérbert, the painter of 'La Malaria.' In France, Jacob was joined by his second brother, Matthijs, whose work, tender, dreamy, imaginative, influenced him considerably, so much so that, looked at superficially, early figure pictures by him might be mistaken for pictures by the other.

James Maris returned to Holland in 1871, after the war, and settled at the Hague. Turning his attention to landscape, before long he developed the masterly and powerful style we now recognise as his. Yet recognition

was reluctant and long delayed. It was only very gradually that the warm admiration, which his art had aroused amongst a few of his own countrymen living abroad, and amongst a number of British collectors, principally Scotsmen at home or resident in London, penetrated to a wider circle. But when success came it came like a flood, and during the last twelve or fifteen years of his life his reputation was great, and his pictures were much sought after in America as well as in Europe. In France, however, although he was awarded a gold medal at the Exposition Universelle, 1889, neither his work, nor indeed that of any of his confrères, is in much request. Rich, if low toned, in colour, finely rhythmical and balanced in design, and synthetic in conception, his finest pictures are also marked by splendid solemnity of feeling, and are pregnant with the spirit of place. As has been said by one of his countrymen, they 'set the very soul of the Dutch landscape before us.' In them certain technical and emotional elements, inherited from the traditional art of Holland, are mingled with influences received from the more naturalistic and romantic work of the Barbizon painters, and his rendering of the navigable waterways, the quaint old cities, and the wave-beat and cloud canopied shores of Holland is peculiarly significant, and possesses a distinction and dignity of style which is quite his own. He died at Carlsbad in 1899.

THE WINDMILL: WINTER

BY JACOB MARIS

Canvas, 49½ in. high by 36½ in. wide.
Signed in lower right corner, 'J. Maris.'

Exhibited: Selected Pictures by James Maris, Anton Mauve, and H. Fantin-Latour.—French Gallery, London, 1910.—Illustrated in Catalogue.

Reproduced in Colour in 'The Brothers Maris,' by D. Croal Thomson, 1907.

DORDRECHT

BY JACOB MARIS

Canvas, 20 in. wide by 13½ in. high.
Signed in lower right corner, 'J. Maris.'

AMSTERDAM

BY JACOB MARIS

Canvas, 13 in. wide by 11 in. high.
Signed in lower right corner, 'J. Maris.'

Collection of the Right Hon. Sir John Charles Day. No. 73 in Sale Catalogue, 1909.

THE BURNSIDE

BY JACOB MARIS

Canvas, 13¾ in. high by 10¼ in. wide.
Signed in lower right corner, 'J. Maris.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 112.

THE PLOUGH

BY JACOB MARIS

Water-colour, paper, 14¼ in. wide by 9 in. high.
Signed in left corner, 'J. Maris.'

Collection of the Right Hon. Sir John Charles Day. No. 208 in Sale Catalogue, 1909.

ANTON MAUVE

1838-1888

IT was much against the wishes of his friends that Anton Mauve became a painter; but success justified his choice of a career, and before he died at a comparatively early age he had secured many official honours and made a great reputation. He was born, 18th September, 1838, at Zaandam, where his father was Baptist minister, and studied at Haarlem, to which city his father had been called, with Pieter Frederik Van Os (1808-1860), a follower of Paul Potter and a second-rate animal painter, whose influence is evident in his earlier work. Subsequently, however, he painted in the company of the Maris brothers at Oosterbeek, and developed a highly personal style. If limited in range, his art is sensitive and expressive, and his pictures and drawings, for he painted equally well in oil and water-colour, are pitched in a minor key, and touched with a tenderly pensive sentiment which ensure them a place quite their own in modern painting.

Lacking the epical quality of Millet's peasant pictures, or the sombre yet splendid profundity which pervades Jacob Maris's intrepretation of Dutch landscape, there is yet in Mauve's quietly reticent pictures of landscape and rural incident a lyric strain which goes straight to the heart. Moreover, intimate understanding of the conditions of country life and

a subtle apprehension of the harmony evoked by atmospheric effect unite the uncomplaining peasantry he painted not only to the passive flocks and herds, which they tend in green meadows or amongst dun dunes, or to the patient horses, which share their toil in woodland or on towing-path, but to the tender melancholy of the bare and unexuberant landscape which he loved. And this fine feeling is most spontaneously expressed. His excellently easy draughtsmanship, his real, if restricted, sense of colour, and his admirably simple design are the very counterpart of his thought.

For some time after 1870 Mauve lived at the Hague, in the environs of which many of his beach and bent scenes with boats and horses were painted, but after 1883 his headquarters were at Laren, which inspired most of his pictures of shepherding. He died suddenly, 5th February, 1888, when on a visit to Arnheim, and was buried at the Hague.

THE TIMBER WAGGON

BY ANTON MAUVE

Water-colour, paper, 25 in. wide by 19 in. high.
Signed in lower right corner, 'A. Mauve.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1162.
The French Gallery, London, 'Selected Pictures by James Maris, A. Mauve, and H. Fantin-Latour,' 1910.—Illustrated in Catalogue.

THE WHEEL-BARROW

BY ANTON MAUVE

Water-colour, paper, 17¾ in. wide by 11¼ in. high.
Signed in lower right corner, 'A. Mauve.'

THE LEAF CART

BY ANTON MAUVE

Water-colour, paper, 19 in. wide by 12½ in. high.
Signed in lower right corner, 'A. Mauve.'

Exhibited: International Exhibition, Glasgow, 1888. No. 1432.

Collection of Dr. George R. Mather.
Collection of Mr. Alexander Young.—No. 268 in Sale Catalogue, 1910.
Etched by D. Y. Cameron.

FRANÇOIS PIETER TER MEULEN

ONE of the most notable of living Dutch painters, Ter Meulen, who comes of a family of printers and publishers, was born at Bodegraven, South Holland, in 1843, and studied with Hendrik Van de Sande Backhuijen (1795-1864), an uninspired but 'honest' painter of landscape and cattle at the Hague. Literary ambitions, however, and some years spent at Leyden University, interrupted his art studies, and, when about 1874 he took up painting again and returned to live at the Hague, he came under the influence of Mauve and the brothers Maris. If somewhat lacking in personality and distinction, his work is powerful and accomplished, and does not lack a circle of warm admirers. Amongst other distinctions he was awarded a bronze medal at the Paris Exhibition, 1889. 'The Bullock Waggon' is one of his most important works, but perhaps his most characteristic pictures deal with incidents of shepherding. He has written a good deal about painting, and the chapter of 'Recollections,' which he contributed to Max Roose's 'Dutch Painters of the Nineteenth Century' (English translation, 1899), gives an interesting summary of his views on art.

PASTURES NEW

BY F. P. TER MEULEN

Canvas, 36½ in. wide by 26 in. high.
Signed in lower left corner, 'Ter Meulen.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 164.

Ter Meulen

THE BULLOCK WAGGON

BY F. P. TER MEULEN

Canvas, 40 in. wide by 24 in. high.
Signed in lower right corner, 'Ter Meulen.'

Collection of Mr. J. Staats Forbes.

TIMBER CLEARING

BY F. P. TER MEULEN

Water-colour, paper, 13½ in. wide by 9 in. high.
Signed in lower left corner, 'Ter Meulen.'

Exhibited: International Exhibition, Glasgow, 1888. No. 1264.—Illustrated in Memorial Catalogue, 'A Century of Artists.'
International Exhibition, Glasgow, 1901. No. 1212.

Collection of Mr. John Cochrane.

WILLEM MARIS

1844-1910

THE youngest of the three artist sons of a struggling printer at the Hague, Willem Maris was born in 1844, and before he was twelve, encouraged by his father and his brothers, Jacob (1837-1899) and Matthijs (born 1839), he was painting in the fields. Unlike his brothers, he did not go to Antwerp or Paris; but, from what he learned from them, his own natural gift for painting, and constant study of nature, he soon acquired much facility of draughtsmanship and considerable power of handling. Very early the preference for lush green meadow landscape with browsing or drinking cattle, or quiet tree-fringed and weed-grown ponds with wild fowl or ducks, which marks most of his work declared itself; and he painted such scenes. 'A Sunny Pasture,' 'A Sultry Day,' 'Ducks in Meadow,' 'A Quiet Spot,' the titles of pictures in this collection, are significant with a feeling for the restful charm of veiled sunshine and subdued glitter, which earned him the designation 'de Zilveren' from his countrymen. If less fascinating and subtle than the dream-like conceptions of Matthijs, and less impressive than the virile and poignant vision of solid earth and cloud-piled sky which Jacob's pictures record, Willem's achievement is contemplative in spirit, refined in tone and atmospheric effect, and, in its more restricted way,

highly personal and expressive. The honours conferred upon him included a silver medal at Paris in 1889, and he acted as a Member of the Jury at the French Exposition Universelle, 1900. He died at the Hague, where he had lived all his life, in 1910. Since then his work has grown greatly in popular esteem.

A SUNNY PASTURE

BY WILLEM MARIS

Canvas, 52 in. wide by 37 in. high.
Signed in lower left corner, 'Willem Maris.'

Exhibited: International Fine Art Exhibition, Rome, 1911.—Dutch Section.

A SULTRY DAY

BY WILLEM MARIS

Canvas, 34 in. wide by 21 in. high.
Signed in lower left corner, 'Willem Maris.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 192.
'Selected Pictures by Johannes Bosboom and William Maris,' French Gallery, London, 1911. No. 44.—Illustrated in Catalogue.

DUCKS IN MEADOW

BY WILLEM MARIS

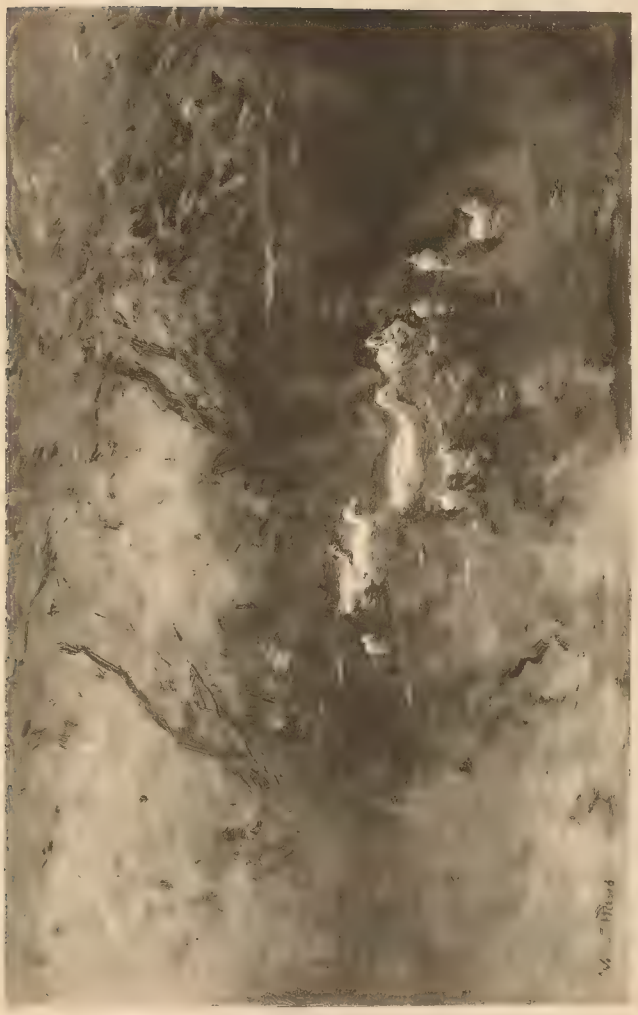
Water-colour, paper, 22½ in. wide by 15¼ in. high.
Signed in lower left corner, 'Willem Maris.'

A QUIET SPOT: DUCKS IN A POOL

BY WILLEM MARIS

Canvas, 35 in. wide by 22 in. high.
Signed in lower left corner, 'Willem Maris.'

Exhibited: International Fine Art Exhibition, Rome, 1911.—Dutch Section.



THE SWANS

BY WILLEM MARIS

Canvas, 21¼ in. wide by 16¼ in. high.
Signed in lower left corner, 'Willem Maris.'

ALBERT NEUHUIJS

BORN at Utrecht on 10th June, 1844, Neuhuijs is rather younger than the group of greater artists with whose work his is usually associated. But if in some degree overshadowed by Bosboom, Israëls, the brothers Maris and Mauve, he is, at his best, an accomplished craftsman, and his pictures are at once popular and held in high esteem by his fellow artists. He was apprenticed to a lithographer, but his desire to be a painter was so strongly opposed by his father that for some years he painted in secret, with the connivance of his mother, under an assumed name. At length, when twenty-four years of age, he became a student of the Academy at Antwerp, where he remained four years.

Neuhuijs began his professional career by painting historical incidents and portraits, the latter being noted for the elegance and skill with which the draperies were treated, and it was not until about 1872, when he returned to Holland, that he commenced those scenes from the domestic life of the humble with which his name is now linked. At first these pictures were painted chiefly in the studio, but later he began to work in the cottages of the peasants. There he not only had before him the actual setting with its play of real light, but the domestic life going on about him supplied many vitally pictorial suggestions of which he was

quick to take advantage. And this practice brought greater spontaneity, both of conception and handling, into his later work, whether in oil or water-colour. He has lived at the Hague, at Hilversheim, and in Amsterdam, and now resides in a château in the province of Limburg; but always the village of Laren, which is so intimately associated with the work of Mauve, has been his favourite sketching ground, and its interiors and peasantry figure in many of his most important pictures.

Neuhuijs was awarded a medal at Amsterdam in 1872, and since then has received honours at Paris, 1889; Munich, 1890; Chicago, 1893; Vienna, 1894; and Brussels, 1910. Pictures by him hang in the Museums of New York and Buenos Ayres, and in the New Pinakothek, Munich, as well as in the galleries of Haarlem, Dordrecht, the Hague, and Amsterdam. A member of the Arti et Amicitiae, Amsterdam, and of the Royal Society of Acquarellists, Brussels, he is also a Knight of the Order of the Netherlands Lion, and an officer of the Order of St. Michael of Bavaria.

INTERIOR

BY ALBERT NEUHUIJS

Water-colour, paper, 22 in. wide by 16½ in. high.
Signed in lower right corner, 'Alb. Neuhuijs.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1158.
East-End Exhibition, Glasgow, 1903-4. No. 329.

PREPARING THE EVENING MEAL

BY ALBERT NEUHUIJS

Canvas, 39½ in. wide by 30½ in. high.
Signed in lower left corner 'Albert Neuhuijs.'

HIDE AND SEEK

BY ALBERT NEUHUIJS

Panel, 20½ in. high by 16¼ in. wide.
Signed in lower left corner, 'Alb. Neuhuijs.'

BERNARDUS JOHANNES BLOMMERS

BLOMMERS, born at the Hague on 30th January, 1845, was destined for the same calling as his father, a lithographer; but at the instance of Jacob Maris, who recognised his talent, he was ultimately allowed to follow art instead. He was educated under Koelman (1820-1857) at the Hague Academy, and also studied with Christoffel Bisschop (1828-1904), a well-known painter of old Friesland life. He began to exhibit in 1869; his work soon attracted attention, and at the age of thirty he was awarded a gold medal. Devoting himself to domestic incident, his earlier work showed certain technical affinities with that of the seventeenth century genre painters, but after 1880 his style began to broaden and his sense of atmospheric envelope increased. Although influenced to some extent by Josef Israëls (1824-1910), his conception of incident, whether in cottage interior, on the seashore, or in the woods, is his own and more joyous in mood, and his powerful handling, if a little lacking in distinction and subtilty, is accomplished and sound. The qualities of his emotional perceptions and of his technical achievement in both oil and water-colour are very fully illustrated in this collection. M. Blommers is a member of the Pulchri Studio, the Hague, of the Arti et Amicitiae, Amsterdam, and of the Academy of Rotterdam, and an Honorary Member of the Royal

Scottish Water-Colour Society. His work was medalled in Paris in 1889 and 1900 and at St. Louis in 1904, and he is represented in public collections at Amsterdam, the Hague, Rotterdam, Munich, Glasgow, and elsewhere.

Now that the greater men are dead, Blommers stands with Neuhuijs near the head of the Modern Dutch School, and his work, admirable and effective in design, painted with confidence and easy strength, and at once sincere and attractive in sentiment, is highly esteemed. Perhaps of all his contemporaries, Willem Maris (1843-1910) excepted, he has shown the greatest sensitiveness to the beauty of sunshine, and many of his out-of-door pictures especially are pitched on a higher key than is customary with his group.

CHILDREN PLAYING ON A RAFT

BY B. J. BLOMMERS

Canvas, 17 in. wide by 14 in. high.
Signed towards lower right corner, 'Blommers.'

CHILDREN WITH WHEEL-BARROW ON BEACH

BY B. J. BLOMMERS

Canvas, 19 in. wide by 14 in. high.
Signed in lower right corner, 'Blommers.'

A HOT DAY

BY B. J. BLOMMERS

Canvas, 19½ in. high by 15½ in. wide.
Signed towards right lower corner, 'Blommers.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1313.

THE TAILOR

BY B. J. BLOMMERS

Canvas, 20 in. wide by 17 in. high.
Signed in lower right corner, 'Blommers.'

THE FRUGAL MEAL

BY B. J. BLOMMERS

Canvas, 20 in. wide by 16 in. high.
Signed in lower right corner, 'Blommers.'

THE YOUNG NAVIGATOR

BY B. J. BLOMMERS

Water-colour, paper, 15¼ in. high by 9¼ in. wide.
Signed in lower right corner, 'Blommers.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1225.

SAILING THEIR BOAT

BY B. J. BLOMMERS

Water-colour, paper, 11½ in. wide by 9 in. high.
Signed to right, 'Blommers.'

DINNER TIME

BY B. J. BLOMMERS

Water-colour, paper, 14 in. wide by 13 in. high.
Signed in lower right corner, 'Blommers.'

LODEWIJK FRANCISCUS HENDRIK APOL

LIVING painter. Born at the Hague on 6th September, 1850, he had the easiest possible entry into art. Nobody opposed him, everybody encouraged him, recognition came early. When only fifteen he became a pupil of J. F. Hoppenbrouwers (1819-1866), and subsequently studied with Pieter Stortenbeker (1828-1898). Specialising as a painter of winter scenes, he secured immediate success in 1875 with the picture 'A January Day' which now hangs in the Amsterdam Municipal Museum. In 1880 he took part in the 'William Barents' Polar expedition, an experience which issued in 1896 in the Nova Zembla Panorama at Amsterdam. Popular in Holland, his work has been medalled at the Hague and Amsterdam, but it has also received distinctions at Liège, Munich, and Philadelphia. He signs his pictures and is usually known as Louis Apol.

WINTER

BY L. F. H. APOL

Canvas, 24½ in. wide by 18½ in. high.
Signed in lower left corner, 'Louis Apol ft.'

Exhibited: International Exhibition, Glasgow, 1901. No. 1454.
East End Exhibition, Glasgow, 1903-4. No. 221.

FREDERICUS JACOBUS VAN ROSSUM DU CHATTEL

LIVING artist. A native of Leyden, where he was born on 10th February, 1856, M. du Chattel went to the Hague when seventeen, and two years later began to exhibit. He was self-taught, but, possessing much natural facility, early developed considerable dexterity, particularly in water-colour, and his work was soon popular. His favourite subjects are canal and river scenes, and his special domain has been said to be the River Vecht, beside which he lived for some years. Awarded medals for his pictures at Amsterdam, 1883; Paris, 1889; Munich, 1890; and Berlin, 1891; he has also been decorated with the Belgian Order of Leopold, and the Bavarian Order of St. Michael.

IN HOLLAND

BY F. J. VAN ROSSUM DU CHATTEL

Water-colour, paper, 26¼ in. wide by 18½ in. high.
Signed to left, 'Fred J du Chattel.'

J. WEILAND

A PUPIL of the Academy of Rotterdam, he was born 23rd November, 1858, and died 12th November, 1909. Many of his pictures, usually cottage interiors with homely domestic incidents, are in private collections in this country and in America.

MENDING

BY J. WEILAND

Canvas, 25¾ in. high by 21¼ in. wide.
Signed to left, 'Weiland.'

Exhibited: East-End Exhibition, Glasgow, 1903-4. No. 228.

WILLEM MARIS, JR.

LIVING artist. Son of Jacob Maris, he was born on 11th June, 1872, and studied under his father and Fritz Jansen. Aesthetically, however, his work belongs rather to that of the younger Dutchmen than to that of the group in which his father and uncle were so prominent. Perhaps his most notable picture is a portrait of Queen Wilhelmina in the Colonial Office at the Hague.

THREE DUTCH GIRLS

BY WILLEM MARIS, JR.

Canvas, 46 in. high by 36 in. wide.
Signed in lower right corner.

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